R E P O R T R E S U M E S

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A FACT SHEET CONCERNING CLOSED CIRCUIT INSTRUCTIONAL TELEVISION FOR ENGLISH LANGUAGE TEACHING.
SOGANG JESUIT COLLEGE, SEOUL (SOUTH KOREA)

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DESCRIPTORS- *ENGLISH (SECOND LANGUAGE), *INSTRUCTIONAL MATERIALS, INSTRUCTIONAL MEDIA, *CLOSED CIRCUIT TELEVISION, TELEVISED INSTRUCTION, TEACHING METHODS, *INSTRUCTIONAL TELEVISION, LANGUAGE LABORATORIES, LANGUAGE LABORATORY USE,

THIS "FACT SHEET" IS A DESCRIPTION OF A PROJECT FINANCED BY THE ASIA FOUNDATION AND THE SOGANG JESUIT COLLEGE IN SEOUL, KOREA, IN 1966. THE PROJECT WAS DESIGNED TO DEVELOP MORE EFFECTIVE ENGLISH LANGUAGE TEACHING TECHNIQUES AT SOGANG COLLEGE WHICH MAY LATER BE APPLIED TO BROADCAST INSTRUCTIONAL TELEVISION IN KOREA. DESCRIBED ARE THE FOLLOWING--(1) THE KEY PRINCIPLES OPERATIVE IN THE SCHEDULE, (2) A SAMPLE SCHEDULE, (3) THE MATERIALS USED (AUDIO LAB TAPES AND "SPOKEN AMERICAN ENGLISH," BY WILLIAM CLARK), (4) AN "IDEAL" DESIGN FOR A FOREIGN LANGUAGE COURSE AS PROPOSED BY JOHN B. CARROLL IN 1953 AND HOW THIS PROGRAM COMPARES WITH IT, (5) THE INSTRUCTIONAL TELEVISION FILM FORMAT, AND (6) STUDENT COMMENTS WHICH INDICATE THAT THEY FOUND THE TV AND PRINTED WORDS ON THE SCREEN HELPFUL AND GAINED A NEW AWARENESS OF THE MEANINGFULNESS OF GESTURES AND ACTIONS. APPENDED IS A TRANSLATION OF THE RESULTS OF A QUESTIONNAIRE GIVEN TO THE FRESHMEN AFTER TWO WEEKS OF STUDY WITH THE TV PRESENTATIONS OF ENGLISH DIALOGS. (AMM)

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Sogang College

Seoul, Korea
March, 1967

A FACT SHEET
CONCERNING
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FOR ENGLISH LANGUAGE TEACHING

ED020490

Project financed by Asia Foundation and Sogang College.
(Asia Foundation Grant of US$3,782.00)

Sogang College English Department staff is developing the project. They were aided during the second semester of 1966 by Theodore Walters, Ph.D.(Georgetown, Linguistics), who came as a Fulbright Lecturer. Miss Susan Buckwell of the college library also assisted. All told, 11 professors, technicians and artists cooperated in making the video tapes. Four other addditional professors teach in the program. Of the 15 people involved, 11 are native speakers of English.

Purpose of the project is to develop more effective language teaching techniques at Sogang College. It is hoped that these may later be applied to broadcast instructional television in Korea.

Freshman English is the first course for which materials are being developed. The following are the statistics concerning this course:

Number of students = 310-315
Number of class sections = 15
Number of students per section = 20-21
Number of native-speaking teachers/ lab monitors = 5/2
Number of credits for the course = 5 credits each semester
Number of hours per week of work by students = 6
Of these: Hours in TV Lab weekly = 1½
Hours in audio lab weekly = 1½
Hours in class = 3
Number of days per week the student has class = 6
" " " " " " " " TV Lab = 3
" " " " " " " " audio lab = 3
Length of each class or lab period = 25 minutes
Two periods are always conjoined. Hence, 50 min. daily, Monday through Saturday.
Hours per week taught by a single teacher for this course = 9

Students are 19-20 years old.

Language labs used: 2
A) Room c201. 42 booths with tape recorders, console.
B) Room c301 150 seats with earphones. 5 TV monitors.

(Audio programs from lab A can be fed simultaneously to lab B.)

Key principles operative in the scheduling:

1.) The TV tape recordings will present the dialog to the student initially, to capitalize on the ability of TV to give the total context of the spoken word. Initial rote mimicry-memory will also be done in the TV Lab, saving teacher time.
2.) Correction of individuals is virtually impossible in the TV Lab. Hence, immediately following the lab period, the student meets his teacher (in a group of 20) for performance and correction.
3.) Short, intense periods of work are more effective than long ones. The 5 minute break to change rooms after 25 minutes work is an advantage as a "refresher."
4.) Regular daily work is better than less frequent longer periods. Hence the student has one hour daily work. He meets his teacher for half of this period daily.
5.) Audio lab is used to reinforce material already studied, never to introduce new material. A person monitoring performance and encouraging and correcting is essential in an audio lab.

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6.) The student learning with an electronic device (TV or tape recorder) will have greater incentive to acquire a given skill in that period if he expects to have to perform this skill for his teacher immediately following the lab period. (Conversely, he feels a "let-down" if he goes from a lively and vital classroom situation to the lab.) Hence, each day is scheduled so that lab work immediately precedes class.

A sample schedule for a freshman is as follows:

	M	T	W	Th
12:30	TV Lab	Audio lab	TV Lab	Audio lab
12:55	Class	Class	Class	Class

etc., M.- S

Explanation: One "unit" of material is taught this way:

TV Lab: Presentation of dialog; mimicry-memory drill of a segment. (Hearing, speaking, reading)

Class 1 : Performance of dialog; correction. Introduction of sentence patterns from dialog, drill. Dictation. Writing assigned for homework.

Audio Lab: Review-repetition of dialog segment and pattern drill Correction by lab monitor.

Class 2 : Guided conversation to use new vocabulary and sentenc patterns. Dictation. Writing assignment for homework.

Materials presently used are the four books by William Clark, Spoken American English. The dialog situations are TV tape-recorded, and the audio lab tapes are made by the staff.

The syllabus is so arranged as to complete the ten lessons of Book I in a half-semester. Four lessons of Book II are completed by the end of the first semester. In the second semester Book II is completed and seven lessons of Book III are taken.

The sophomore-year English program has 3 class hours per week and one hour of lab. Books II and IV are completed in sophomore year.

Supplementary readings are mimeographed for students. Generally fiction is used in freshman year, but since students are grouped by their majors in sophomore year, readings related to their major fields are selected. Although drill work in oral English continues in sophomore year, much more attention is given to reading and writin

A total of 16 credits over four semesters is taken by all students. Those who fail,repeat a course one year later before advancing.

Freshmen are homogeneously grouped in sections at the beginning of the semester, at mid-semester, and at the beginning of second semeste according to the results of lab and classroom tests. The minimum material must be covered by all groups, but faster-learning sections increase the amount of extra reading material taken.

Each student receives a 5-inch recording tape in the beginning of first semester. This is his, and he may use the audio lab any day between 2:30 and 5:30 to repeat lessons he has previously recorded, or to record different lessons. His four-track recorder in the lab permits him to keep the master voice on the tape and re-record his own imitation of it.

Equipment for TV recording includes an Ampex Model 7000 Videotape recorder, a Model CC323 vidicon camera with 5 lenses, including a zoom lens, 6 monitors (one mounted next to the camera on the tripod), microphones, lights, etc.

Sogang College, Seoul, Korea

DESIGN FOR A COURSE IN FOREIGN LANGUAGE TEACHING (ENGLISH)

The following excerpt is taken from The Study of Language by John B. Carroll (Harvard Univ. Press, 1953), pp. 189-90:

"If I had to recommend a "best" method for teaching command of a foreign language as a tool, purely on the basis of personal hunches I would recommend for a first-year's course something like this:

(1) The preparation of the verbal content would be guided by linguistic analysis, but

(2) the sequencing would be along the lines of I.A. Richards' plan.

(3) The initial presentation of the material in each lesson would also be conducted somewhat in Richards' manner, auditory aids supplying the voice of the native speaker to be imitated and

(4) visual aids supplying the meaningful contxts.

(5) Then, however, features from the Cornell and Georgetown plans would be utilized. Native informants would take over to conduct drill in linguistic patterns, and

(6) information from linguistic science would be employed to describe the characteristics of the new linguistic habits which have to be formed.

(7) Further drill by students working alone would have to be provided for by a language laboratory equipped with tape-recording machines.

(8) After phonetic patterns have been learned, recourse would again be had to film strips for additional semantic reinforcement.

(9) Results of psycholinguistic investigations would guide the exact sequencing of imitation and reinforcement processes.

In the latter phases of instruction -- but I need not go on! Such a "best" method as this is impossible of fulfillment in ordinary circumstances. This bit of fantasy isvaluable in illustrating the fact that all recent programs have certain merits, but that from a realistic point of view their features.are, often, incompatible..."

SOGANG

(1) Clark's 4 vols. Spoken American English was constructed on the basis of contrastive analysis between English and Japanese (whose structure is similar to Korean).

(3) TV recordings supply the sound of native speakers' voices for imitation

(4) as well as gestures and the entire context of the dialog. TV permits motion, often necessary to establish true contexts.

(5) Five native-speaking teacher and two lab monitors conduct pattern drills daily

(6) and use Clark's analyses of structural and phonemic problems to be mastered.

(7) Students use the audio lab (with tape recording for purposes of self-comparison in 1 out of 3 lab periods) and get correction and help. After-school hours may also be used in the lab.

(8) The format of the TV tapes is such as to renew the perception of the whole dialog after study of parts in detail.

(9) Extensive testing by a team composed of: 2 test & resear design specialists; an educational psychologist; a linguist; a language teacher. (Five specialists with doctorates from U.S. universities.)

Sogang Jesuit College — Seoul, Korea
May, 1967

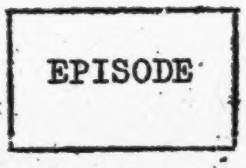
English as a Foreign Language Using ITV, Audio Lab, Books and Teachers

Part III.

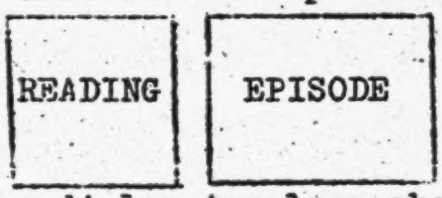
THE ITV FILM FORMAT

The ITV film is used to: Present the dialog in full context
Do the rote memory work
Films are produced about one month ahead of time to permit revision of the format in the light of new findings or needs. Thus far, since January, 1967, when the first six or so of 36 films were made, the format has undergone three revisions. None of the changes are based on scientific evidence, and this is a big weakness. In September, 1967, and in the ensuing semesters, it is hoped that a team project involving two research design planners, a psycholinguist, a language teacher, and an educational psychologist will produce scientific evidence of better and worse formats. Then format design can proceed on more solid grounds than at present.
(These films are tape-recorded on an Ampex VTR-7000)
There follows a detailed description of the present film format:

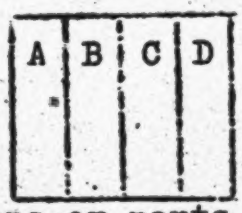
I. One episode (a dialog) may be pictured linearly in this way: It is the core of the film.



II. Preceding this dramatized episode is a short reading (about 200 words or so). The reading serves to introduce much of the vocabulary of the dialog, while explaining, in the third person, the characters, setting and background which are to be seen. It occurs once on the tape ahead of the dialog, thus:

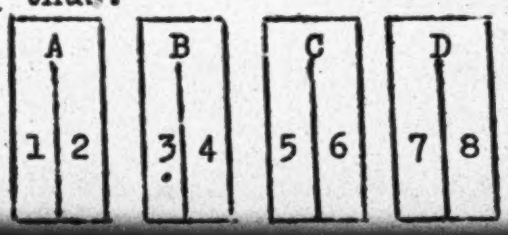


III. The entire dialog involves about 48 "exchanges" between the two speakers. (An "exchange" is an utterance by one speaker followed by an answer or comment by the other.) The whole episode is divided into four main parts, attempting to keep each as a "sense group" with a beginning, middle and end. Thus:



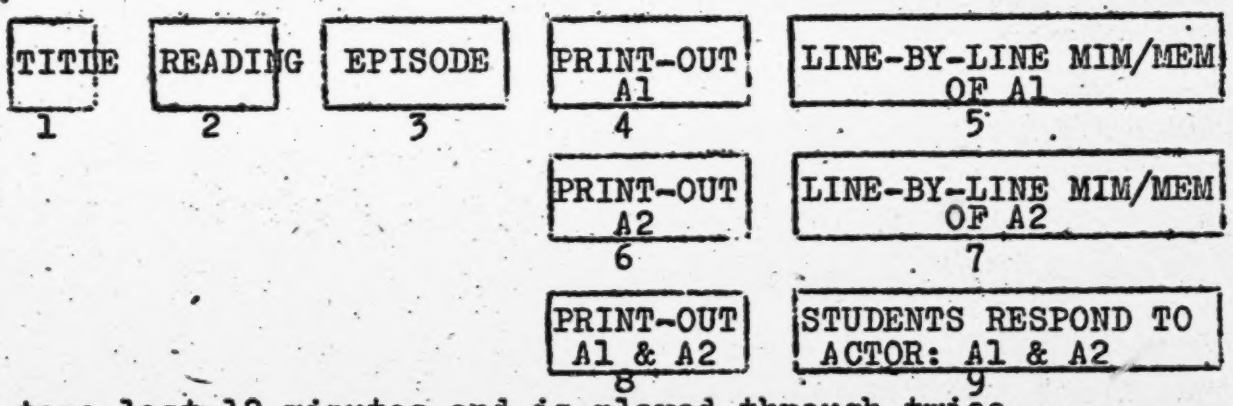
Each of these groups or parts becomes the basic material for concentrated line-by-line repetition and mimicry in one ITV lab session lasting 22 minutes. It is half as long as that and is played twice (12 minutes long.)

IV. Since even this segment of roughly 6 "exchanges" (or 12 "lines") is too long for memorization, it is again subdivided (keeping sense groups) thus:



Thus subdivisions 12, etc., are 6 "lines" each,generally. A "line" may be one or more sentences forming one sense group. All but the very simplest and shortest sentences and "lines" are usually subdivided again(in sections 5 and 7 below as explained there)and mimicked and memorized as phrases and slowly built into a whole sentence; sentences into lines. Korean pronunciation and intonation problems determine the parts which receive emphasis and are taken singly. Since tapes are made only a few weeks before use, classroom feedback tells us when we can reduce emphasis on a problem and consider it solved and a correct habit established. The converse is also true. Feedback from the observer in the TV lab can also forewarn teachers to emphasize certain things in the ensuing class that very day, since they caused continual trouble in the lab. (TV Lab and classrooms are nearby for easy communication.)

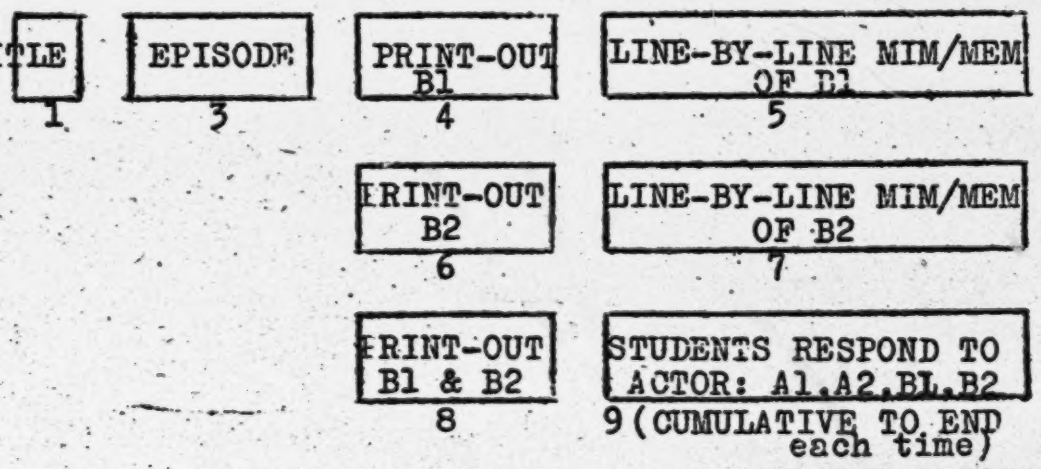
In the FIRST TV lab of a given unit, the sequnce on the video tape is as follows:



The entire tape lasts 12 minutes and is played through twice.

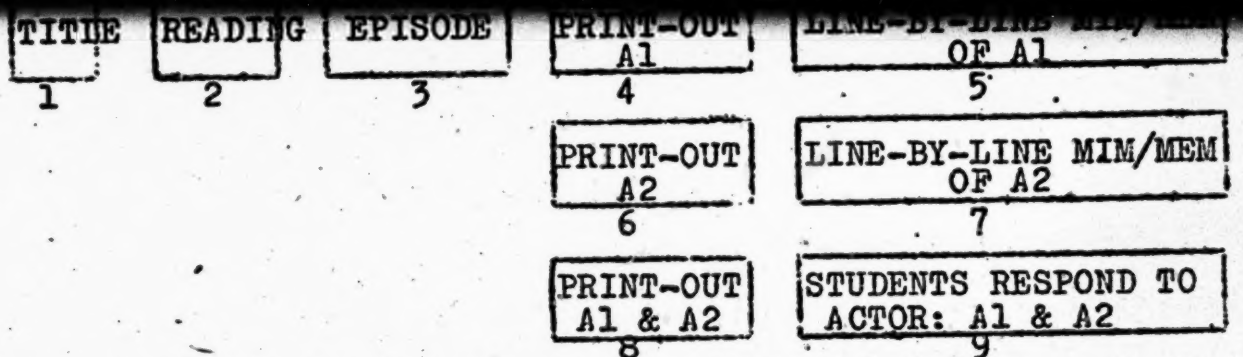
In the LAST or fourth film of a given unit, a section 10 is added. Essentially a replay of section 3 above, it is explained below.

The subsequent tapes have the following format (keeping the same identifying numbers)



A DETAILED DESCRIPTION OF EACH NUMBERED SECTION ABOVE IS GIVEN BELOW:

Video Picture/ Sound	Purpose/ Additional Comments
1. Full close-up of a Korean coed who invites the group to study English. Zoom shot of book cover, then proper lesson page. Closes on her face again.	1. Titling for operator. Gives time to "settle down", adjust earphones, and get ready to concentrate.
2. A sequence of shots of the persons and things and actions mentioned in the reading. Off-screen reader reads at slower-than-normal speed; pauses occur between phrases and sentences, as camera establishes item or action mentioned.Actors' voices	2. This is the first encounter with the subject matter, the situation, and the vocabulary. The purpose is to establish links between items seen and words heard. It is listening comprehension practice; since the reading is used later as



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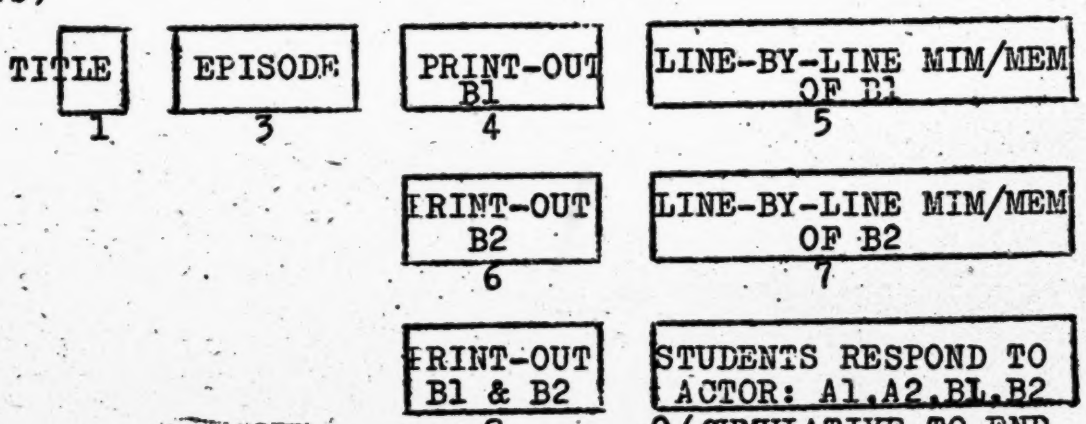

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2. A sequence of shots of the persons and things and actions mentioned in the reading. Off-screen reader reads at slower-than-normal speed; pauses occur between phrases and sentences, as camera establishes item or action mentioned. Actors' voices are not heard.	2. This is the first encounter with the subject matter, the situation, and the vocabulary. The purpose is to establish links between items seen and words heard. It is listening comprehension practice; since the reading is used later as a written model for imitation, (in the class) they should begin by hearing it.

3. On-location shots of the entire episode. (Spoken at speed of a careful speaker; naturally.)	3. This is an attempt to achieve as complete as possible an impression of reality; to put language in its living context Students listen and observe.
4. The printed version of the small part about to be learned rolls up the screen and students are directed to read it aloud with the actors (who are off-screen, reading at normal pace). (Students have the full text in their books and are encouraged to read over the material before TV lab. Early experience showed that few did this faithfully, so the print-out was imperative).	4. Hearing; oral reading. This serves to establish the sounds just heard as recognizable wor and sentence groups. Some students (with previous formats) experienced anxiety when hearing had not established meaning. Yet when they glanced at the book on their desk, the immediately recognized the written word's meaning. This is not repetition done <u>after</u> the the teacher for the sake of learning <u>pronunciation</u>, but is done simultaneously <u>with</u> the teacher (and therefore quickly, merely to remove possible anxieties which would accompany attempts to memorize meaningless sounds.
5. Full faces of actors on screen in turn, 3/4 view. They speak words or phrases, then whole sentences, and finally concatenate the sentences. They wait after each utterance for students to mimic.	5. Pronunciation, intonation, facial and bodily gestures are learned. They learn the "silent language" which is so often very communicative. Students generally report that "memorizing this way is easier Audio, visual, and motor responses are all involved.
6,7. correspond to 4 & 5 above.	
8. Print-out of both sections already done, A1 and A2, as a single unit. Voices read <u>with</u> students.	8. Having seen a whole episode in #3, and having learned two small segments of the whole as separate units, it is now necessary to re-unite the parts into a whole segment. And, since the tape is re-played, section #3 follows soon again, putting the segment into its larger setting in the episode.
9. One actor, facing students full on, begins the dialog, and the students attempt to respond, gestures and all. Actor's face reacts to their resppnses in a natural way.	9. This demands very active effort at recall. Even when only partially successful, the intense effort at recall is important in the process of memorization. Furthermore, the student welcomes a chance to "rehearse" what he knows he must perform in a few minutes with his teacher and classmat Motivation is high.
. Finally, on the last day, the episode (#3) is played three times consecutively (by rewinding). Once, with sound: students listen. Twice, without sound: students try to say all words of both speakers. Result: some 48 "lines" of quickly-spoken natural dialog.	(Students go to classroom at end for "role playing", correction, and patterns introduced by teacher. Audio lab next day reinforces all.)

At 4-week intervals, students write "recombination dialogs", act them out in class, and the best are video-taped. "Best actor" and best actress" awards are made.

ADDITIONAL COMMENTS:

The Hawthorne Effect ?

In a questionnaire answered anonymously by the students, 98% found the TV helpful and liked it. The majority found the length of the period and the frequency of it satisfactory, though many would have preferred it oftener.
Though the question of whether or not to use the printed words on the screen had been a matter of debate with us, 98% found the printed words a great help.
As to the amount of material to be memorized each time, 80% consider the quantity satisfactory, though 15% thought it too much and 5% wanted more!
Some 60% were conscious of having learned new gestures or actions as well as language.
Only 16 students(of nearly 200 who responded)thought that English sounded the same as that which they had learned in high school!
About 26% claimed that when they heard the review tape in audio lab that the TV pictures and scenes recurred to their mind; 60% said that this sometimes happened, but not always.
91% were anxious to spend additional time each week watching English drama or films on TV. (Fortunately, the local American Army station began programming an English movie at 3:45 pm each afternoon soon afterwards.)

The "Ideal" Episode

In our opinion, the best episodes or situations have action and several people (or even crowds) in the scene initially, but settle to a rather static "middle" and then end with some action or climax. Humor is appreciated always. The bulk of the conversation in the "ideal" episode therefore has no distracting or exciting actions going on around it; the focus is on the conversation of two persons. (For this reason, when episodes take place in crowds, we dub the sound later to insure that the words of the speakers are clear,and distinct from background "noise.")

Using local places, some of which are well-known to the students, seems to have an advantage, if, as we guess, they can "project" themselves into the situation much more easily. In response to the questionnaire, at least, 12% claimed they invariably imagined themselves in the picture talking English, and 51% claimed they sometimes imagined themselves doing it.

The students seem to be much more closely related to their own teachers (virtually all of whom appear in the films at one time or another) than to unknown strangers. We have used American-made TV movies (with a format in some ways similar to ours) and the reaction and interest in them is far less.(Other factors are certainly at work here, too.) It is not unusual for students to comment to a teacher on his last film appearance, or to tell another teacher that he is waiting for his next appearance. In other words, a teacher-student relationship exists even on TV. (Anyone who knows the Orient, knows how important this personal relationship is.) This brings up the question of whether, in city-wide or in national programming, such a relationship can be kept; and if not, what results will follow. For example, some sections of the course definitely felt unhappy when, after 4 weeks, their own teacher had not appeared on TV yet, though other sections' teachers had. Great excitement and jubilation occurred the day their own teacher appeared.

Teaching in the TV Lab

Although it is true that students watch the TV monitor avidly, and, it would seem, notice no one else, a teacher circulating around the room is essential (or highly desirable.) Here, the producer does this, and the "feedback" enables him to improve future programs, or send word to classrooms of matters to be stressed that day because lab performance showed some problems. Since the 3 daily TV groups are homogeneously grouped, he can also have the recorder stopped and a segment replayed when special emphasis is required.

"First Impressions" of ETV

Results of a questionnaire given to Sogang College freshmen after two weeks of study with ETV presentations of English dialogs. It was written in Korean and this is a translation. Students did not sign their names. 216 papers were received; not all answered each question. Total response in ( ).

1. Do you like or dislike English with TV ? 203 Like. 6 Dislike (209)
2. Why ? (180)
3. What do you dislike about TV lab (e.g., Hard[6] to see ? Hard to hear[21] ? Seats uncomfortable[4] ? Confusing ? etc.)"All is OK"=24. (63)
4. Does time seem to go fast or slow during TV lab ? 71 Fast. 34 Slow.95 So-s (200)
5. Is the TV lab period: Too long ?=(5) Too short ?=(66) Too frequent ?(19) Not frequent enough (17) "OK"= 72 (179)
6. If, after class somedays about 4 pm, you could watch English programs from AFKN on the TV in C301, would you come to watch to study spoken English ? Yes=187 No=18 (205)
7. CHECK ONE: (Questions 7-15 require only a check mark)

   It's (very -36; not so -173) hard to understand the dialog the first time I see it on the TV. (209)
8. Seeing the words printed (helps - 192; doesn't help -19) me. (211)
9. I find talking to real people in English is (very-78; not so -127) hard.(20
10. I think the memory work each day is: too much -27; about right-170; not enough-13. (210)
11. I would prefer to study (reading -42; translation-61) of English. (103)
12. I feel I've made (a little-127; much-7; no-67) progress in English at Sogang so far. (201)
13. I (never -17; sometimes-113; always -85) look over each lesson in the book before I come to TV class. (215)
14. When I listen to the dialog again in the audio lab, I (never-35; always-57 sometimes-123) imagine or see the TV picture in my mind. (214)
15. I (never-78; sometimes-103; always-27) imagine myself on the TV scenes speaking English. (214)
16. Would you prefer to see Korean actors speaking English ? Yes= 48 No= 155 (200). (Sometimes=2)
17. Did you learn any new actions to accompany words when you watched the TV ? What ? Yes=99 NO=81 (180)
18. To me, an antor (some actors) on the TV screen seemed very strange. Explain: Negative=158 Positive 31 (190)
19. Do the teachers here speaking English sound like your high school teacher Yes=16 NO=154 (194)

NOTES: Question 3: Explanation: For about 3 days of the 6 they had used the TV lab the earphones were not yet installed, so the sound came from the wall-speakers or the TV sets. Then earphones were put into use. "Hard to hear" might mean "Hard to understand", not just "hear". A very small per cent (only 63 students) were willing to criticize or complain, even anonymously.

Question 4: I think they did not all understand the intended question.

Question 12: After only 2 weeks of study, remember.

Question 13: They had been instructed to look at the book ahead of time.